

Healey William





The City of Toronto
John Sewell, Mayor

CITY OF TORONTO - PUBLIC NOTICE

"HEALEY WILLAN WEEK"

DECEMBER 1ST TO 7TH, 1980

This year marks the 100th Anniversary of the birth of Healey Willan, a great composer who was born in Balham, England and immigrated to Canada in 1913.

For over half a century, Healey Willan, who was often referred to as the Dean of Canadian Composers, enriched the musical life of Canada as church musician, composer, organist and teacher. His catalogue of almost 800 compositions includes a vast amount of church music, organ solos, chamber music, two operas and two symphonies.

I am most pleased to have this opportunity to declare December 1st to 7th, 1980, "Healey Willan Week" in the City of Toronto.

A large, stylized handwritten signature in black ink, likely belonging to John Sewell, Mayor.

M a y o r.

Mayor's Office,
City Hall, Toronto,
June 18, 1980.

HEALEY WILLAN CENTENNIAL CELEBRATION

1880~1980

Under the Distinguished Patronage of
His Excellency the Right Honourable Edward Schreyer C.C., C.M.M., C.D.
Governor General of Canada

Willan week in Toronto
November 30 — December 7, 1980

**Healey Willan Centennial
Celebration Committee**

Under the Distinguished Patronage of
His Excellency
The Right Honourable Edward Schreyer,
C.C., C.M.M., C.D.
Governor General of Canada

*Honorary President: Mrs. Roland Michener,
C.C., Ph.D.*

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Vice Chairman: Margaret Drynan
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Manitoba: Lorne Watson
Ottawa: Keith MacMillan
Quebec: Donald Mackey
New Brunswick: David Davis
Prince Edward Island: Alan Reesor
Nova Scotia: Fred Graham

**The exhibit, "Healey Willan: the Man
and His Music", was mounted and
presented across Canada by the
National Library, Ottawa.**



In celebrating the 100th anniversary of Healey Willan we are honouring one of Canada's most distinguished composers.

Healey Willan left us a legacy, not only in his large output of remarkable compositions, but also in his influence on a new generation of composers who were his disciples, some of whom are among us on this auspicious occasion.

This nationwide celebration is the outcome of two years of planning. It was initially stimulated by Margaret Drynan, one of Willan's students, in association with the Royal Canadian College of Organists, who undertook the task of gathering his friends and colleagues to pay this tribute to him.

On this occasion, the committee would like to express sincere appreciation to the Canada Council, the Ontario Arts Council, the City of Toronto and the University of Toronto Faculty of Music for their vital support. Special thanks to the Noranda Group for making possible the publication of the souvenir program, to the Stephen B. Roman Foundation for providing a continuing reminder of Willan's legacy in the form of a Healey Willan Scholarship, and to the many individuals who have contributed magnificently to making this celebration truly memorable.

Nicholas Goldschmidt, OC
Chairman

H Healey Willan

Irish by extraction,
English by birth,
Canadian by adoption and
Scotch by absorption.

That is Healey Willan's self-portrait. It is not complete, but it does reveal the man's geniality and his ready good humour.

Willan was genial and good humoured, but that was only a part of him. He could be ribald and witty, but that also fails to fill the picture. Let's add a few more adjectives: lusty, devout without being pious, tireless, energetic, irate without being petulant, gallant, loyal, dignified without being pompous, and humble without being falsely modest.

Willan was born in Balham, near London, England, on the twelfth of October, 1880.

When Willan was two the family moved to Beckenham, in Kent. Among the attractions of this altogether attractive town was the Church of St. George.

St. George's was Anglo-Catholic and had dispensed with the Anglican chant in favour of the restoration of plain chant. It was here that Willan first came in contact with music other than that which he heard at home. So great was his enthusiasm ("Rather bitten with it, do y'see?") that it was decided he should attend a choir school, desirable because nowhere else was free schooling as good.

It was an eight-and-a-half year old Willan who on May 1, 1889 applied for admission to the choir in St. Saviour's Church, Eastbourne.

He went in with flying colours, even to the point where the probationary period, ordinarily a year, was for him reduced to six months, and on Advent Sunday, 1889, he took his place in the choir.

Willan enjoyed life at the choir school. There were daily Evensong and choir practices, private organ and theory lessons, as well as regular school work. The head of the school, Dr. Sangster, entrusted him with some of the practices.



A few of the older boys resented being told off by a youngster so the Headmaster created the post of Choir Monitor for Willan in order that he would not be "mutilated."

When he went to take his final leave of Dr. Sangster the Doctor said: "Well Willan, I shall miss you. You never had a great voice, y'know, but you never missed a lead." A great compliment.

The Willan family had by now removed to St. Albans and it was here that Healey took his first organ post, at St. Saviour's, and from there he went to Christ's Church, Wanstead.

In 1903 he took the post of organist at St. John Baptist, Holland Park, in London, and continued his organ studies with Stevenson Hoyte.

Compositions began to appear. The first, published by Novello, was the anthem, *There Were Shepherds*.

In 1906 Willan married Gladys Hall, a student in singing and piano at the Royal Academy. For an organist, life was hard in London. As Willan's family grew the financial pressure became severe. It was then that Dean Vogt invited him to head the theory department of the Toronto Conservatory.

In 1913 Willan came to Canada, followed by his family a year later. Things moved quickly. Three weeks after his arrival Willan was appointed organist at St. Paul's Anglican Church. Geography was not all that separated St. Paul's from St. John's, Holland Park; ecclesiastical attitude entered into it too. He played in the old St. Paul's until the new, present, building was completed in December. Since the organ would not be ready until the following summer, music was provided by Willan at an enormous concert grand, assisted by the

Blachford String Quartet.

Soon he was in great demand as an organ recitalist and composer.

In 1914 he became an examiner and lecturer in the Faculty of Music, University of Toronto. The duties involved examining for the degree of Bachelor of Music, then mainly an extramural degree, and the delivery of four lectures per annum. Willan's association with the University continued as University organist, even after he retired academically.

In Canada Willan found a demand for his music which stimulated him to a greatly increased activity in composing. Also the range of compositions increased; heretofore Willan's output was limited to anthems and church music, now it included all kinds.

At St. Paul's Church, Willan was not happy. His relationship with the Rector, Canon Cody, was most friendly and continued until the latter's death, but the Low Church aspect did not appeal to Willan at all. Meanwhile the organist's post at the Church of St. Mary Magdalene had fallen vacant. The Vicar, Father Hiscocks, asked Willan to find him a man suitable for the post. None could be found. Willan thereupon decided to resign from St. Paul's.

Impishly he told Father Hiscocks that he had found a man for St. Mary's and said he would bring him around for dinner. He then arrived alone.

They both sat up long into the small hours, planning. Willan was to be organist and choir master, but primarily he was to be Precentor.

In the University classes, Willan, with the late Leo Smith, taught or lectured nearly every professional musician born between 1910 and 1930 who studied at the Toronto Conservatory or Faculty of Music.

1936 was a striking departure for Willan, for at a Promenade concert Reginald Stewart conducted the first performance of his *Symphony in D Minor*, his first major orchestral work. Willan entered a phase of feverish activity in the composition of major works:

1936: *Coronation Ode*

1937: *Coronation March*

Te Deum with Antiphons
for chorus and orchestra

1941: *The Trumpet Call (Noyes)*
for chorus and orchestra

1942: *Transit Through Fire* —
radio opera (with John
Coulter)
Marching Tune for small
orchestra

1943: Brébeuf (incidental music for
E.J. Pratt's play)

1944: *Piano Concerto*

1946: *Deidre* — full length
opera (with John Coulter)

Also numerous smaller items for church use.

A second symphony appeared in 1950, the year of his retirement from academic work.

For the Coronation of Elizabeth II in 1953 Willan provided "*O Lord, Our Gouverneur*," the only Homage Anthem by a living composer. Also for home consumption he composed the *Coronation Suite* for chorus and orchestra.

In later years there was no sign of a decrease in activity. If anything, the opposite was true. Publishers came after him for new works; he participated in a film of himself done by the National Film Board, putting in an eighteen-hour day for over a week with no sign of becoming tired or bored (though his juniors wilted). Indeed, he found it great fun.

In discussing Willan the teacher, I can only write from my own experience. His task, of which he was utterly convinced, was to impart to us a technique. Our harmony and melody, though he suggested improvements and gave criticism, he did not change. He was no stickler for academic "rules" — if it sounded right to us, then it was right. Bad counterpoint he deplored. To achieve a good bass line he insisted that we master a fluent two-part counterpoint. He said his epitaph would be: "He preached two-part counterpoint and nobody believed him."

One finds more self-portraiture in a speech Willan gave at the Canadian Club in Toronto: "Music has been for something like three-quarters of a century my chief delight, my chosen profession, my relaxation and my hobby — if I may add to the latter the comparatively harmless one of stamp collecting."

Later he said: "In political circles the term 'elder statesman' has a noble ring; but in art the terms 'old fogey' . . . 'venerable has-been' . . . are more prevalent — and perhaps more suitable. However, into whichever of the latter categories my old students place me, no one is happier to hear of their success than their one-time teacher and their very interested friend . . . Music has been my chief delight, and, if at any time I have been able to share that delight with others, I am content."

Godfrey Ridout

Adapted and condensed from an article in the **Canadian Music Journal** vol. 3, 1959.

A Tribute to Healey Willan

WILLAN

*I Beheld Her, Beautiful as a Dove
Fair in Face
Rise Up, My Love, My Fair One
Behold the Tabernacle of God*

Gallery Choir

*Church of St. Mary Magdalene
Robert H. Bell, conductor*

UNVEILING OF A BUST OF WILLAN

*Mary Willan Mason
John C. McCombe Reynolds
A.R.B.S., sculptor*

ADDRESS

Godfrey Ridout

SOMERS

"Limericks"

*Commissioned by the 1980 Guelph Spring
Festival under a grant from the Canada
Council.*

*Lois Marshall, mezzo-soprano
Elmer Iseler Singers
Elmer Iseler, conductor*

*Robert Bick, flute
Abe Gelber, clarinet
James McKay, bassoon
David Tanner, saxophone
John Tickner, trumpet
Stanley Clark, euphonium
Marc Widner, piano
David Campion, percussion*

*Tonight's performance of "Limericks" is
supported by a grant from the Music Per-
formance Trust Funds, with the cooperation
of the Toronto Musicians' Association Local
149, American Federation of Musicians.*

WILLAN

*Through Darkness Into Light
A symphonic poem
revised and orchestrated
by Godfrey Ridout*

*U. of T. Symphony Orchestra
Victor Feldbrill, conductor*

*8:30 p.m. November 30th
Faculty of Music
University of Toronto*



The Gallery Choir, Church of St. Mary Magdalene, Toronto

The choir has brought the music and sounds of the Church of St. Mary Magdalene to many locations in Ontario, and as far afield as New York.

Dr. Healey Willan, for forty-seven years the organist and choirmaster at St. Mary's, wrote much of his choral music for the Gallery Choir, to fit in with the rich liturgy practised there. Celebrating the centennial of Dr. Willan's birth in 1980, the church has dedicated the organ which has been rebuilt in his memory. Most of the proceeds of the choir's work for the past eight years have been channelled into this project.

In 1976 the choir won the nationwide CBC choir competition as the best choir in its class, (mixed choirs) and tied as the winner of a special award for the best performance of a Canadian work, in this case "Behold the Tabernacle of the Lord" by Healey Willan.

Robert H. Bell, choral conductor

Robert Bell was born in St. Catharines, Ontario. He holds degrees in music from the University of Toronto and North-Western University and honorary diplomas from the Royal School of Church Music and the Royal Canadian College of Organists. He has done postgraduate work at the Royal School of Church Music in England, and at Concordia Seminary in St. Louis, Missouri. Mr. Bell was appointed Organist and Master of the Choristers at the Cathedral Church of the Redeemer, Calgary, a position he held for thirteen years. He has held similar positions in Kitchener, St. Louis and Belleville. As an organ recitalist, Mr. Bell has performed on the CBC National Network, as well as in public recitals in Calgary, Edmonton, Toronto and St. Louis. He is heard frequently on CBC radio conducting choral literature from Gregorian chant to contemporary works. He has taught organ and related subjects both at the University of Calgary, and at Wilfrid Laurier University, Waterloo, as well as privately.

Mr. Bell has been Organist and Choirmaster at the Church of St. Mary Magdalene since 1975.



Elmer Iseler, conductor

Throughout his long and successful career, Dr. Elmer Iseler has been showered with awards of distinction including honorary degrees from two Canadian universities, the Order of Canada and the Silver Medal of the City of Paris. He has received the patronage of the world's foremost artists, notably Zoltan Kodaly, Aaron Copland, Benjamin Britten, Seiji Ozawa, Igor Stravinsky, and for many years has collaborated with internationally renowned soloists such as Maureen Forrester, Sir Peter Pears, Lois Marshall and Glenn Gould.

In 1954, Elmer Iseler founded the Festival Singers of Canada and during their twenty-four year history led the choir to international fame. In 1964, he was appointed conductor of the Toronto Mendelssohn Choir, a post he retains to this day. In 1979, Dr. Iseler became founder-conductor and music director of the critically acclaimed Elmer Iseler Singers.

A champion of Canadian music, with an extensive repertoire spanning five centuries, Dr. Iseler has many recordings to his credit, appears regularly on CBC radio and television, and frequently conducts choral workshops and seminars.

Elmer Iseler has been invited to conduct orchestras throughout the world; he has performed for two U.S. Presidents and two Canadian Prime Ministers, and has conducted three European concert tours, including the Soviet Union.

The Elmer Iseler Singers

The newly formed Elmer Iseler Singers, under the leadership and direction of the internationally renowned Dr. Elmer Iseler, have already made a formidable impact on concert audiences. Their Toronto debut at St. James' Cathedral in March, 1979 was hailed with great critical acclaim and brought the enthusiastic audience to its feet in a standing ovation.

The twenty members of the Elmer Iseler Singers are highly trained singers, each with an extensive professional background. Many have been associated with choral ensembles of international repute.

During the 1979-80 season, Dr. Iseler and his choir made numerous appearances in Toronto including performances at the St. Lawrence Centre, the Anton Kuerti Bach Festival and the Granite Club. In March they toured Alberta and Saskatchewan.

The Elmer Iseler Singers are involved in many projects in association with the CBC. These include a taping for television commemorating the Centennial Anniversary of Healey Willan, an all-Canadian recording of Handel's *Messiah* with the National Arts Centre Orchestra, a one-hour broadcast of Orff's *Catulli Carmina* on "Music to See" and a gala tribute to Laughton-Bird.

With Lois Marshall, the Elmer Iseler Singers performed the world premiere of Somers' "Limericks" at the 1980 Guelph Spring Festival.



Lois Marshall, mezzo-soprano

Beloved by audiences the world over, chosen by the great conductors for their most momentous performances, Canadian mezzo-soprano Lois Marshall is on the short list of truly great singers.

Born in Toronto, one of seven children of Scottish-Irish parents, she amused herself as a child by singing along with opera records. Later she enrolled at Toronto's Royal Conservatory of Music under Weldon Kilburn, who continued to guide her career as advisor, friend and accompanist. In the Conservatory she won prizes and earned professional engagements, culminating in the prestigious Eaton Award and a Toronto debut.

Orchestral engagements in Canada followed and she was launched on a major career. Her New York debut recital in Town Hall was a triumph. Arturo Toscanini engaged her to sing with his N.B.C. Symphony in the Beethoven *Missa Solemnis*. Sir Thomas Beecham chose her as the "right" soprano for his recording of Handel's *Solomon*.

Since then she has toured the Soviet Union six times and sung all over the world as a recitalist ("The world's finest singer of dramatic song" — Australia Sunday Times) with the Bach Aria Group and in opera with equal success.



"Three Limericks"

Notes by Harry Somers

When I was first approached by Nicholas Goldschmidt with a request to compose a work in commemoration of the 100th anniversary of Dr. Willan's birth, he suggested that a solemn work, possibly incorporating a fragment from one of Dr. Willan's compositions, would be appropriate.

I thought about it for quite a while, but something bothered me and wouldn't let go. What was it?

Finally I realized that what was bothering me was the ebullient spirit of Dr. Willan! Anyone who had ever known him, for even a comparatively short time, couldn't forget a particular twinkle in his eyes and a smile that bordered on the mischievous. He was a wise, witty man, whose roots were in Victorian England, whose great love for choral music and gifts in that field were widely recognized, and who disliked false solemnity and pomposity intensely.

Now then, what could I write to properly commemorate the birth of such an individual?

As I ruminated I remembered several encounters over the years.

The early 1940's. I had applied for a Toronto Conservatory of Music bursary. As a test of worthiness I had to play a number of piano pieces for Dr. Willan. After giving my 'all', rather brilliantly I thought, I waited for the glowing comments. There was a long pause, after which Dr. Willan simply said,

"Do you play any Bach?"

A few years later, filled with the storm and intensity of an aspiring young composer, I was taken aside by Dr. Willan. "For God's sake, Somers, take your work seriously, but not yourself!"

After the performance of a piece of mine for percussion: "Very clever, my boy, — and very noisy."

And the last time I saw him: September 27th, 1967. My brother-in-law, Donald Davis, was taking Reginald Godden and myself to lunch at the Arts and Letters Club in Toronto. We were comfortably seated, having pre-luncheon drinks, when Dr. Willan came over to say hello. Reg Godden, in a spontaneous burst of fervid admiration, immediately clasped Dr. Willan's right hand and proclaimed to the gathering, "Just think what this wonderful hand has created!"

In that stunning instant I didn't know whether to kneel, look to heaven or recite the 47th Psalm. But Dr. Willan, more than equal to the occasion, responded by turning Reg's hand into a clenched fist and without missing a beat, solemnly launched into an anecdote ending with one of his famous limericks. My brother-in-law, also a limerick connoisseur of considerable skill, then took up the challenge and proceeded to play limerick tennis with Dr. Willan. From then on the gathering, convulsed by wave after wave of laughter, could scarcely eat or drink.

As fate would have it, it was the last time I saw Dr. Willan alive.

Well then, what did those encounters reveal about the man? Certainly that he was perspicacious, had a sense of humour as well as a balanced view of himself, and a quick and ready wit, all revealed in the way he transformed the reverential into the hilarious by the introduction of the incongruous by means of the anecdote and limerick.

Then the obvious struck me; that which would best represent those qualities would — of course — be the limerick! It also corresponded to a passion of his, for as Keith MacMillan said, in his introduction to the *Canadian Limerick Book*, "That indefatigable composer, the late Healey Willan, a family friend, was surely one of Canada's most

gleeful collectors, and creators, of limericks, the cleverer and more sullied the better."

It now seemed only natural that I would start by setting a limerick of his recalled from that luncheon.

I then set out to research collections of limericks. I wanted to make a trilogy, which, if he were alive, I could be certain he would appreciate. It was not easy: many had vulgarity without wit, or even worse, wit without vulgarity — a cardinal sin. But I finally found two which I felt could serve as worthy companions.

Then, — the question of an appropriate musical style. Had to be happy. Yes. 'Light music,' in the best sense of the word. I always wanted to try my hand at it, and this was the right moment.

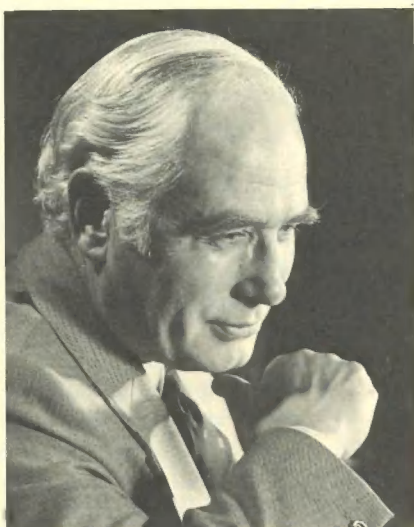
The first — like a scene from a musical comedy. The 'star' and chorus from the 'famous' "Barmaid from Crale" scene. Rhythmically alive. Harmony tending towards the traditional with surprises. 'Tunes' — slightly twisted at times. 'Dance' numbers. 'Solo' turns. Not the easiest work to perform — demanding alertness, style, vivacity.

Yes, that would be, "The Barmaid from Crale." The second is set to a limerick attributed to W.H. Auden which brings to mind a series of associations: Isherwood and that talented group of English writers and poets, young in the 1920's and 30's. Perhaps a touch of Berlin in the 20's. Cabaret singer, kind of 'seedy' chorus. Bit of a story, squinch of pseudo philosophy in the centre, and those farewells in a number of languages reminiscent of certain popular singers of some years ago.

Finally, 'Adam', his madam, the garden, geneses, innocence, creation, joy, the words unravelling throughout. (Can't give it all away.) References here and there to various learned musical devices which Dr. Willan might have found amusing. Culmination — a 'Jubilate', — er, sort of.

Yes, that's the way to celebrate the spirit and commemorate the birth of Dr. Healey Willan. No 'humbug'. A musical 'entertainment', my highest aim being to provide diversion and amusement for both performer and audience.

God bless him!



**"Through Darkness Into Light"
A Symphonic Poem**

*By Healey Willan
revised and orchestrated by
Godfrey Ridout*

Willan made a sketch of this work in February — March of 1908 in memory of Denis O'Sullivan who had died on February 1 of that year. In places the sketch is quite full, with notations of what instruments would play certain passages; in other places only bare outlines exist, kinds of aides-memoires against the day when he would fill the gaps and do the instrumentation. As it happened, that day never was to come and the manuscript was put away. F.R.C. Clarke suggests that as Willan had never "raided" it for material as he had done in the case of others of his early efforts, he had quite forgotten it! It surfaced when Giles Bryant assembled the magnificent *Healy Willan Catalogue*.

As the title of the symphonic poem suggests, the mood of the opening is one of darkness, expressed first by a gloomy succession of chords over a persistent drum-beat and then by the quotation of an Irish lament, "Jimmy mo mhíle stór" ("Jemmy my thousand treasures"), played by the cor anglais. These ideas, to which more are added, are turbulently developed and brought to a large climax. The pace slows and a quiet new idea in the brass ushers in the light, other ideas follow and build to a final statement of the lament by the full orchestra.



Godfrey Ridout

Godfrey Ridout was born in Toronto in 1918. Although he took piano lessons from an early age his serious musical training did not begin until he went to Upper Canada College as a teenager, where he came under the spell of Ettore Mazzoleni. At the Toronto Conservatory of Music (as it was then called) he studied under several teachers and in 1938 he became a private pupil of Healey Willan's. About the same time his compositions were beginning to receive professional performances. One work, the *Ballade for Viola and String Orchestra*, was first performed in 1939 on the CBC and other performances came in short order — the TSO (twice), NBC and the BBC. New works soon followed, many of them performed throughout western Europe and Australasia.

Ridout's association with Willan lasted, with ups and downs, from 1938 until the end of the latter's life. He assisted him in the orchestration of two of his works: in the case of *A Marching Tune*, when Willan was pressed for time. Ridout actually used Willan's fountain pen and forged the pages he orchestrated (so well that Willan's biographer, F.R.C. Clarke, had to be told which passages were whose); in the other, a small choral work with orchestra accompaniment, he looked over Willan's shoulder and suggested what should play what, even suggesting that an extra bar be added — it was.

Ridout is a professor at the University of Toronto, where he lectures on the history of music.

University of Toronto Symphony Orchestra

Since 1969, Victor Feldbrill has been Conductor-in-Residence and the Orchestra has been involved with performing three symphony concerts and two operas each season as well as occasional out-of-town concerts. Under his direction the Orchestra and Opera Department gave the world première in English of Humphrey Searle's opera, *Hamlet*.

In addition to the standard repertoire, many works by Canadian composers have also been performed, representing works by John Beckwith, John Weinzweig, Richard Henninger, Harry Somers, Murray Schafer, to name just a few. The Orchestra concerts also featured many young soloists who have gone on to major engagements with professional orchestras. That the University of Toronto Symphony Orchestra has taken its place as an important centre for training future orchestral musicians is borne out in the fact that graduates are found in all the professional orchestras in Canada.

The Toronto Symphony

Andrew Davis, Music Director
Victor Feldbrill, conductor

8 p.m. December 2/3
Massey Hall

MOZART
Symphony No. 29 in A major

WILLAN
Piano Concerto in C minor
Arthur Ozolins, piano

SCHUMANN
Symphony No. 4 in D minor

The Toronto Symphony, now in its 59th season, has achieved world-wide recognition and acclaim. The Orchestra's formidable list of Music Directors has included Karel Ancerl, Seiji Ozawa, Walter Susskind, Sir Ernest MacMillan, Luigi von Kunits, and, since 1975, Andrew Davis. The Orchestra has performed in the capitals of Europe, the Orient (including the historic tour of The People's Republic of China), and throughout the United States and Canada — always to high critical praise and capacity audiences.

The Toronto Symphony's fame has been further enhanced by its recordings for CBS Records. In December 1977, the Orchestra made its first CBS recording under the baton of Andrew Davis, featuring the works of Alexander Borodin. In March 1978, the Canadian Academy of Recording Arts & Sciences presented the 'Juno' Award to The Toronto Symphony for the Borodin album acknowledging it as the best classical recording of 1977. Since that time, the orchestra has released recordings of Janacek's *Suite from the Cunning Little Vixen* and *Taras Bulba*, Tchaikovsky's ballet *The Nutcracker*, and, most recently, The Toronto Symphony recorded Respighi's *La Boutique Fantasque (After Rossini)*. Under the direction of Andrew Davis, The Toronto Symphony is considered one of North America's top ten and Canada's finest orchestra.



Victor Feldbrill, Conductor

Victor Feldbrill was born and educated in Toronto, where he studied violin and later conducting. Under the auspices of Sir Ernest MacMillan, he conducted his first student concert with The Toronto Symphony at the age of 18. He later studied at the Royal Academy of Music, at the Royal College of Music and with Pierre Monteux.

He has held several positions including Concertmaster and Assistant Conductor of the Royal Conservatory Symphony Orchestra and the Royal Conservatory Opera. He has been associated with The Toronto Symphony in many different capacities since 1949 when he became a member of the violin section. In 1956 he was appointed Assistant Conductor and one year later he left to freelance. In 1969 he was appointed Director of Youth Programming of The Toronto Symphony.

Mr. Feldbrill was also Music Director of the Winnipeg Orchestra, a position he held for ten years, and on six occasions was conductor of the National Youth Orchestra. He has conducted all the major Canadian orchestras as well as several European orchestras. In 1958 he conducted at the Brussels' World Fair and he has toured the Soviet Union twice. In 1972 in conjunction with the Canadian Embassy and the Department of External Affairs, he conducted several concerts in Italy and with the BBC Orchestra in England. He has been re-engaged for conducting assignments with the BBC every year since 1957.

The winner of several awards, Mr. Feldbrill was the first recipient of the Canadian Music Citation, given by the Canadian League of Composers.

In 1973, Mr. Feldbrill was appointed Resident Conductor of The Toronto Symphony, a position he held until August 1977, and for four seasons was Music Director of The Toronto Symphony Youth Orchestra. In addition to his guest conducting appearances around the world, he is currently Conductor-in-Residence at the University of Toronto Faculty of Music, and Conductor of the University of Toronto Orchestra.

Arthur Ozolins, pianist

Canadian pianist Arthur Ozolins was born in Lubeck in 1946 of Latvian parents. His musical heritage comes from his mother, a pupil of the great Edwin Fischer, and from his grandmother, herself a concert pianist, who had been his first teacher during childhood years in Buenos Aires. Intense study continued at the age of 13 in the Royal Conservatory of Music, Toronto.

Ozolins' teachers include Nadia Boulanger, Nadia Reisenberg and Vlado Perlemuter; at an early age his great talent was recognized and encouraged by the legendary Pablo Casals.

In 1960 Ozolins was invited by Walter Susskind to appear as a soloist with the National Youth Orchestra of Canada; the following year he played twice with The Toronto Symphony under Maestro Susskind. Arthur Ozolins graduated in 1967 from the Mannes College of Music in New York with the distinction of having achieved the most outstanding record in the history of this venerable institution. The next year he won two of Canada's top musical prizes in competition and on four occasions has been awarded grants for study abroad by the Canada Council.

For many years Arthur Ozolins has been heard and seen regularly on CBC Radio and Television; in addition, he has recorded for the BBC and for the national radio networks in Sweden, Norway, Poland and USSR.

Dr. Healey Willan

*A film tribute on the 100th
Anniversary of his birth.*

*9:30 p.m. Wednesday, December 3,
CBC-TV*

CONTRIBUTORS

John Coulter

Reginald Godden

Lou Applebaum

Elmer Iseler

Godfrey Ridout

Margaret Drynan

Patrick Willan

PERFORMERS

Frances Ginzer, soprano

Robert Kortgaard, piano

Toronto Mendelssohn Choir

Elmer Iseler Singers

Orchestra conducted by

Lou Applebaum

MUSIC

*Lament from "Deirdre of the
Sorrows"*

*Slow Movement from Piano
Concerto in C minor*

Overture to an Unwritten Comedy

*Slow Movement and Scherzo from
Symphony No. 2*

*Apostrophe to the Heavenly Host
Motets:*

"Rise Up My Love, My Fair One"

"Hodie, Christus Natus Est"

Coronation Anthem:

"O Lord Our Gouverneur"

Script: Peter Haworth

Producer: Neil Sutherland



A Willan Symposium

2:30 p.m. Thursday, December 4
Faculty of Music
University of Toronto

Giles Bryant, Canon Eugene
Fairweather, Keith MacMillan
Godfrey Ridout, chairman.



A Willan Evening

8 p.m. Friday, December 5

ARTS AND LETTERS CLUB.

Dr. David Ouchterlony has organised
a Willan Evening for members of
the Arts and Letters Club.

Sir Ernest MacMillan and Healey Willan in ARTS AND LETTERS CLUB
regalia. The first musician to be President of the ARTS AND LETTERS CLUB,
Willan set the club's constitution to music.

Willan surrounded by his students.



Healey Willan and His English Contemporaries

7:30 p.m. Saturday, December 6
St. James' Cathedral

HEALEY WILLAN
Psalm 43: Tone IV - 6 with
Fauxbourdons (1958)

JOHN IRELAND (1879 - 1962)
Many waters cannot quench love

HEALEY WILLAN
I looked and behold, a white cloud
Prelude in A minor (MS Suite for
Organ 1918)
Chorale prelude "Puer Nobis
nascitur" (1926)
Fantasia on "Ad coenam agni"
(1906)

EDGAR BAINTON (1880 - 1956)
And I saw a new heaven

HEALEY WILLAN
Lord enthroned in heavenly
splendour
Hymn 235 Tune St. Osmund (1927)

VAUGHAN WILLIAMS
(1872 - 1954)
O Taste and See

HEALEY WILLAN
While all things were in quiet silence

BALFOUR GARDINER
(1877 - 1950)
Evening Hymn

HEALEY WILLAN
Prelude in E flat (Miniature Suite
1910)
Scherzo in B minor
Intermezzo in G
Finale in E flat
Lord of our life
Hymn 421 Tune Iste Confessor
(Roven) with Fauxbourdons

EDWARD BAIRSTOW
(1874 - 1946)
Let all mortal flesh keep silence

HEALEY WILLAN
There were shepherds abiding in the
fields (1906)

The Gentlemen and Boys of the
Cathedral Church of S. James
conducted by Giles Bryant

Norman McBeth, organ
John McIntosh, solo organ

Willan at the organ.



Healey Willan and His Contemporaries

This program is designed to show the tradition in which Healey Willan was trained and, until the age of thirty-three, composed and performed. Most of these works by Willan were written before he came to Canada in 1913, and are performed in the context of anthems by other composers born in England within seven years of his birth.

To appreciate fully Willan's gift to Canadian music, it is valuable to understand the conventions and tastes which affected his early years and his mode of thought. Of the organ work, the *Prelude for Suite for Organ (1918)*, for instance, exists only in manuscript and therefore is a tantalizing glimpse of what might have been a very fruitful period of organ composition.

Two hymn tunes date from Willan's years at St. Mary Magdalene but fit into this program artistically.

Cathedral Choir of St. James

There has been a choir at St. James' Cathedral since 1853; the Gentlemen and Boys of St. James dates as a choir since 1908. This outstanding ensemble of 32 male voices has been heard in recordings, on CBC Radio and in many public appearances.

Giles Bryant, conductor

Giles Bryant succeeded Healey Willan as organist and choir master of St. Mary Magdalene in 1968, a post he held until 1975. Like Willan a native of England, he came to Canada in 1959. His first position here was at St. Andrew's Presbyterian Church in Toronto. From 1973-75 he was the organist and choir master of Trinity College, University of Toronto, and from 1972-75 he was also the Director of Music at Upper Canada College.

The author of the catalogue of Willan's music published by the Queen's Printer in 1972, he has recently completed a supplement which will be published shortly.



A Willan Concert

7:30 p.m. Sunday, December 7
St. Paul's Anglican Church

HEALEY WILLAN
Magnificat and Nunc Dimittis
(Plainsong with Fauxbourdons)

Lo, in the time appointed
Now, O Zion, Gladly Raise
O King, All Glorious
Gloria Deo, per immensa saecula

Gloria Deo

Prelude on Christe, Redemptor
Omnium
Introduction, Passacaglia and Fugue

St. Paul's Singers
John Tuttle, organ

presented in cooperation with the
Royal Canadian College of
Organists



John Tuttle, organist and choirmaster
John Tuttle, a native of the Delaware Valley in Pennsylvania, studied organ with Dr. Alexander McCurdy at the Westminster Choir College in Princeton, New Jersey, and at the Curtis Institute of Music in Philadelphia, from which he holds the degree, Bachelor of Music.

From 1969 to 1971 he served in the United States Army as Organist and Choirmaster at the Post Chapel, United States Military Academy, West Point, New York. He was given the Army Commendation Medal for an outstanding contribution to the life of the Military Academy through the music at the Post Chapel.

In the fall of 1975 he was appointed to the post of Organist and Choirmaster of Saint Paul's Anglican Church, Toronto, where he is responsible for the music performed during the liturgy, and for the vigorous schedule of weekly recitals and special musical events which have long been a tradition in the parish.

He has been conductor of the Concert Choir for the Faculty of Music, University of Toronto, for two years, and in January of 1979 he was appointed Organist to the University of Toronto.



*Music has been my chief delight,
and, if at any time I have been
able to share that delight with
others, I am content."*

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celebration

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